



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

feet. The panels of the principal piers in the first story each contains an elaborately carved ornament, in the centre of which is the number of the building: and those in the second story, a handsome rosette.

The Pearl street front is divided perpendicularly into five compartments, and horizontally the same as Broadway, but the columns and arches are dispensed with; the two end compartments contain four arched windows in each story, and the centre compartment three; the intermediate compartments are solid with the exception of an arched recess or blank in the centre: the whole is crowned with a corresponding entablature to the Broadway front, the centre compartment having a pediment, and the two end compartments an ornamental balustrade or parapet, with pedestals and vases.

Such is a detailed technical description of this building. In a work of this character—a structure devoted to store purposes—an architect has many obstacles to contend with affecting the exterior beauty of the building, such as the uniform height of the stories, and the requirements of windows, etc. Mr. Wells has overcome these difficulties, we think, in an admirable manner. The façade is imposing; its design is carefully studied, and the whole edifice is most durably built. There is but little fear of this building being demolished; a guarantee of its prospective duration existing in the fact of its being truly ARCHITECTURE. We are gratified to learn that the beautiful store lately occupied by Messrs. Bowen & McNamee, having changed owners, owes the conservation of its fine front, which was threatened with alterations, to the beauty of its design more than to the substantial character of its material and workmanship.

"Mr. Editor.

Some body else's 'Building Stones.'

"At St. Petersburg, the most massive works, solidly executed in granite, hardly a generation ago, are already, as travellers tell us, almost in a state to require reconstruction, from alternate exposure to summer heat and intense frost."—*Mills' Political Economy.*

Foreign Correspondence, Items, etc.

THE ILLNESS OF CRAWFORD THE SCULPTOR.

PARIS, April 24, 1857.

To the *Crayon*:

SEVERAL statements in regard to Crawford have appeared, calculated to give a wrong impression of the hopes and fears which are entertained for him. For the sake of his numerous friends, as well as the public, I will endeavor to give a brief account of his illness.

The malady from which he suffers, according to the opinion of all the physicians who have attended him, is a cancerous tumor, situated directly behind the orbit of the left eye, attached to the bone above the inner angle of the eye. The tumor has been in existence for nearly a year; and its effects upon the eye were first observed about nine months since, when Crawford was on a visit to the United States. Mrs. Crawford, who remained in America on account of the health of her children, was to rejoin him in Europe in the course of the ensuing summer, but her solicitude was already awakened by the prominent appearance of the eye.

On arriving at Paris in October, finding no diminution in the

swelling, Crawford consulted M. Desmarres, an eminent oculist, who told him that the trouble was caused by a tumor, the character of which remained to be determined; that it was dangerous, and he advised him to remain in Paris. But so firmly was Crawford persuaded that it was nothing but a cold caught in the ears, or while travelling, which had settled in the eye, and so urgent were his affairs in Rome claiming his presence there, that he pushed on, taking with him only certain remedies supplied by Desmarres. These medicines caused no relief, and he was induced to place himself in the hands of Dr. Smith, of Rome, whose attendance, however, seemed fruitless. As Dr. Smith was at a loss to account for the character of the disease, he consulted with Dr. Gibson, of Philadelphia, and it was arranged between them that Dr. Gibson should perform an operation in order, if possible, to discover the cause of the trouble. Crawford underwent this "exploring" operation, which occupied upwards of half an hour, with heroic fortitude. It was followed by aggravations of all the morbid symptoms, and the result was of no service except in procuring a consultation of physicians and surgeons, who recommended him to leave for Paris, as they felt unable to afford assistance.

Crawford's friends in Rome had long felt alarmed at his situation, for, in addition to the distortion of the eye, he had been subject to vomiting and intermittent paralysis of the right limbs, which indicated pressure upon the brain. As it was deemed important that some friend should accompany him, in addition to his faithful servant, all were made happy by learning that Mr. Terry was to go. Most fortunate it was, particularly as between Lyons and Paris he was several times affected by returns of paralysis. Arrived in Paris, he called on Dr. Nelaton, to whom he had letters; and, after a consultation, in which Drs. Sichel and Velpeau assisted, it was determined that an operation was not to be thought of, and a course of medicine was begun, which, before long, was abandoned as injurious. A telegraphic dispatch had been sent to Rome, which caused Mrs. Crawford to hurry to Paris. By the time of her arrival, the physicians had all made up their minds that the tumor was of a cancerous nature, and must terminate fatally. Feeling sure that there was no cure for cancer, the physicians based their treatment upon the hope that it was not cancer, thinking that Crawford's only chance was in their having mistaken the disease. When finally assured beyond the shadow of a doubt that the tumor was cancerous, they ceased attendance as hopeless.

In this state of wretchedness, information came to Mrs. Crawford that Dr. Fell, an American physician, in London, and in charge of some wards of the Middlesex Hospital, had made some extraordinary cures of cancer. When assured that her husband's physicians had nothing more to offer, she opened a correspondence with Dr. Fell, the result of which was a visit of the doctor to Paris, and a recommendation from him that Crawford should go to London. Dr. Fell says, that if the brain is not affected directly, but simply by pressure, he fully expects to relieve him of the cancer; and, although it must involve the loss of his eye, that he hopes to be able to restore him to health.

Such is the cruel alternative which now presents itself, and which takes the form of hope in contrast to recent fears. Throughout his illness Crawford has shown a patience, fortitude, and resignation, rarely found in man or woman, and the more remarkable, considering his usual energetic habits of industry. He leaves for London the day after to-morrow, and

we look forward with anxiety to the result of what now seems his only chance of recovery.

G.

Notwithstanding the loss of an eye which our correspondent alludes to, we consider the above letter as the bearer of glad tidings in relation to Mr. Crawford's malady. We append the following from the *Evening Post*:

"In addition to the intelligence derived from THE CRAYON's correspondence, we learn, by private letter, that on leaving the care of his London physician, he will return at once to this country. He is expected to arrive here in about a month."

THE CRAYON.

NEW YORK, JUNE, 1857.

Our friends will please observe, that on and after this date the Publishing and Editorial Office of THE CRAYON are located at No. 373 BROADWAY, N. Y. Having made arrangements with Mr. W. HOLLINGSWORTH to manage the business department of THE CRAYON, all letters and communications pertaining to the business matters of THE CRAYON are to be addressed to him: letters upon editorial business to be directed to the undersigned as heretofore. In both cases our friends will oblige us by adding the words "care of THE CRAYON" to the respective addresses.

For the convenience of residents in the upper part of the city, an office for subscriptions, etc., will be continued at the Book-store of Mr. F. W. CHRISTIAN, of whom the numbers can be procured as issued.

Wholesale agents, Messrs. DEXTER & BROTHER, No. 14 Ann street.

J. DURAND,
Editor and Proprietor.

NEW YORK, April 1st, 1857.

Sketchings.

THE TORSO.

Of all the recent modern contributions to Art there is none that has attracted more attention and public approbation than the *Torso*, by Stahr. With a view of giving all the interest possible to the columns of THE CRAYON, and of instructing and entertaining its readers, we have had a translation of this beautiful work made, and have commenced the publication of a part of the work in this month's number. We shall continue it every month until our readers shall be in possession of the whole work in a translated form.

DOMESTIC ART GOSSIP.

PENNSYLVANIA ACADEMY OF THE FINE ARTS.—The 34th annual exhibition of this institution is composed of a large and interesting collection of works of Art, embracing many excellent specimens of native and foreign production. The catalogue represents 559 subjects, about 400 of which have been previously exhibited either in the Academy or elsewhere, leaving about 150 works that are now given to public view for the first time. Most of them are displayed on the walls of the northeast gallery, and we shall confine our brief notice of the exhibition principally to them.

Mr. LEUTZE exhibits a picture called "The Wood Nymph," in which the usual power of this artist is manifest. The picture shows a nude female, seated in a sylvan retreat, in the midst of moss-covered rocks, with water and other accessories surrounding the figure, including birds, lizards, etc., all of which are most effectively rendered. There are three pictures by GEORGE C. LAMBDIN, called respectively "Flowers in Winter," "Old Letters," and a "Summer Gift." The first of these represents two girls in a conservatory, plucking flowers to adorn their

hair. The second is the figure of a young lady seated on a divan by the side of a shaded gas-light, occupied in overhauling a box of letters; but this occupation suspended by a thought, she is looking out of the picture, seemingly lost in a reverie. The third also represents a young lady standing behind a table, on which are resting some flowers. These pictures are very simple subjects; but the subjects are admirably treated: they are pleasing in color; the figures and drapery are well drawn, and the accessories are admirably managed. There is no evidence of servility to any master or style, nor do they suggest imitation of any body else's ideas; in short they are original works conscientiously painted, and adequately expressive of the artist's thought, as he himself suggests it. The artistic power exhibited by Mr. Lambdin in these productions is a great advance upon his previous efforts, and it demands a more extended range of subject for its exercise. Mr. I. E. CRAIG has three pictures in the gallery, namely—"David before Saul," "Death—the Avenger," and "Death—the Rewarder." The first picture contains two figures—Saul seated on a throne-chair, placed upon a low dais, and David kneeling by his side, playing upon a harp. The head of the king is bowed down and buried in his hand; the crown has fallen to the floor, where it is turned in a direction as if to roll to David. With very simple material, this picture affects our mind powerfully; the attitude of Saul is that of a man evidently subdued by the inwardly disturbed conscience, which the observer can readily account for by studying the intensely earnest countenance of David, who employs the instrument which symbolizes the magic power of music. David is not at all beautiful youth, yet his countenance is attractive; nor is there any object in the picture appealing to the senses; the color is pleasing, and we believe the drawing to be good. We like the picture because we recognize in it an earnest desire to excite the deeper emotions of human nature through the medium of Art. We would say the same of "Death—the Avenger." This picture seems to us wonderfully dramatic, and a very poetical conception. It represents a figure, seated in a chair, with a cup before him on the floor, a symbol that seems to indicate a suicide's death by poison; in the gloomy background on the right is a window crossed by a lightning-bolt, and in the intermediate space, approaching in the dark, is the scarcely visible figure of Death. The attitude of the suicide, as he turns his head and strains his eye towards the fearful enemy, whose approach he is conscious of, but does not see, is wonderfully fine; the horror of his situation is powerfully depicted, without the slightest exaggeration or taint of melo-dramatic effect. "Death—the Rewarder" shows a good man receiving the crown of glory from an angel, who enters the house, within the door of which the good man sits in the light of heaven. There is a marked degree of beautiful feeling evinced in this picture; it appears to us only less powerful than its pendant, because the subject and symbolical figures are more difficult to manage. These pictures belong to the very highest class of artistic aim. So far as we know, they are original conceptions, and we hail their advent as encouraging signs of Art-development. They are a very great advance upon any previous work by the same artist. There are very few pictures of the class we have just noticed in the exhibition that are new productions, exclusive of foreign works. Mr. ROTHERMEL is represented by "Lear and Cordelia," previously exhibited in this city; and there are a number of cabinet pictures by Messrs. SOHUSSELE, BENSELL, etc. ALEXANDER LAWRIE, Jun., has a picture called "The Illuminator," representing a monk engaged